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*Conspicuous
Waist*

WAISTCOATS AND WAISTCOAT DESIGNS
1700 - 1952

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION

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ALAN R. GILBERT, M.B.E.

RICHARD C. GREENLEAF

CHAUNCEY D. HUNTER

HARRY E. LICHTER

MRS. RALPH PULITZER

MR. AND MRS. SEYMOUR SLIVE

MISS MARY SMITH

ARTHUR TODD

BERNARD WEATHERILL

INTRODUCTION

THE LEISURE CLASS is more than a theory: it is a portion of society, sometimes persistent, sometimes ephemeral. Leisure, to be exploited with any style, requires means and attendants; the world's fickle way insures that this blithe status shall be erratically enjoyed, and by few. Today's moujik may be tomorrow's commissar, and vice versa, in any system. Throughout history, as estates rise and fall, the least settled, yet the most distinct in its pastimes, avocations and insignia, is that group which because of fortune and aptitude has also the least to do. It is they who fill time with ritual and garnish fashion with detail; it is the transient noblesse who embroider the fabric of their lives. We would be churlish to draw any moral from this, for the contributions of inspired idleness to wit, to delicacy, and to all those captivating futilities which give the world its spice and novelty are very real.

Theories, too, of the origin of clothes are almost as numerous as articles of clothing, but it is certain that "costume" as distinct from "clothing" has precedence. As a device for increasing sexual attractiveness, as magical amulets, tribal identification, evidence of caste, display of trophies or pure aesthetic pleasure, costume antedates clothing, for clothing is the fate of the civilized; costume is a necessity of culture.

In European society and its derivatives, the male, when conditions are stable, has occupied a conventional and conservative position as protector, provider and patriarch. His apparel, for the most part, has been of a standard kind. Engaged in accumulating goods (or any commodity of power) he displays his resources soberly. He conforms to an idea of establishment, and his state is set forth in the size of his house, his mate's jewels, the price of his pictures, or the volume of his charity. But let the future become uncertain, let prospects seem capricious, and he renounces his hard-won human drabness and reverts to sartorial pomp. Woman's costume has been, leisure permitting, an incessant displacement of one pattern by another. Man's has changed substantially only when events have changed his vision of himself. And it is during such unsteady seasons that vagaries in dress are exercised, especially if the male has the resources, the bravado, and vacant hours. The "pikéd shoon" and bagpipe sleeves of the waning Middle Ages, the frenzied puffs and slashings affected by the *Landsknecht* of the Thirty Years' War, the showers of lace and ribbon at wrist and knee worn by Charles II's cavaliers, the immoderate finery of macaroni and *incroyable*, all were portents of uneasy futures, flourishes by those whose mood was exquisitely self-indulgent.

Until Valentino made the open-necked shirt a mark of virility, a man's chest was an area to be protected. It needs no freedom, as do the arms and

legs, but the organs within must be defended. Greek foot-soldiers wore the leather thorax, Roman legionaries the lorica, the cuirass continued an essential item in knightly costume long after chivalry had faded. From the fourteenth century to about 1660 the jacket worn either under the cuirass or independently, and most commonly called a doublet, underwent changes of cut and decoration until it became a scanty, square-cut vest.

As the precursor of the waistcoat, the doublet has been almost universally accepted by historians of costume, though it is difficult to trace any clear line of descent. The waistcoat proper, an intermediate rather than outer or inner garment, more probably developed separately, or as an adaptation of something like the two jackets (Nos. 67 and 78) of the late sixteenth century, underneath the cuirass. The pattern and finish of this knitted work make it obvious that once the armor was laid off, the jacket would still be worn, as today a sleeveless sweater is worn with or without a coat. The waistcoat, or as it was first called, a "vest", came into fashion in England, according to John Evelyn the diarist, in 1663 or 1664. About the same time the *justaucorps* ("frock" coat) and *veste* (long-skirted waistcoat) were introduced on the Continent; Louis XIV originated the *justaucorps à brevet*, a garment which could be obtained only by royal patent; the coat and waistcoat were a sign of kingly favor and aristocracy until the Revolution.

Waistcoats of the early eighteenth century are ample, exuberant garments (Nos. 2*, 16*, 17*, 18*, 19*, 69*), sometimes sleeved and worn without a coat as informal undress. Their decoration, comprising floral patterns in polychrome silk and metal threads, of impetuous design, was laid upon satin or damask grounds of bold color and brilliant sheen. Until about 1750 they reached within an inch or two of the knee, the skirts being buckramed in front, with pleats at the back. Cuffs were meant to be seen protruding from the even more ornate cuffs of the outer coat, and it was not unusual for both garments to be impressively embroidered in violently contrasting colors. During the eighteenth century there is slight difference between clothing produced for the *haut monde* in England and on the Continent: France was the center from which fashion radiated, and contemptuous though other nations might be of the frippery and frivolity of Versailles, they were quick enough to imitate when their purses could withstand the strain. By 1750 the skirts of the waistcoat had become as salient as a rococo curve. Held out with crinoline, the pockets scalloped and set at angles, the borders stiff with tinsel, the waistcoat was even more rakish in that the top and bottom buttons were left undone, to display the lace jabot and satin breeches (Nos. 21, 72).

The expense of these garments was so great that even court favorites could hardly afford to buy them: they were rented for special occasions, such as the marriage of the Dauphin in 1745, for sums of thousands of francs. With the

beginning of the reign of Louis XVI (1774), or shortly before, waistcoats are subdivided into three distinct types, the *veste*, with sleeves and skirts, the *veston*, with shorter skirts and small pocket flaps, and the *gilet*, without sleeves or skirts, worn with the *frac*. The *gilet* may have gained its name from the sleeveless tunic of the clown *Gilles le Niaïs*, or from Gille, supposed to be the first manufacturer; yet during a period when it was imperative for the man of fashion to count his waistcoats by the hundreds, economy occasioned the form. The outer coat, or *frac*, with tight sleeves and heavy cuffs, was so costly and often so plain that variety was supplied by the waistcoat. When this could be backed with plain cloth, or merely laced up the back and kept without sleeves, expense could be reduced and the smaller field of decoration sprinkled, spotted and emblazoned with every sort of pictorial whim.

The waistcoat was now usually white with colored silk embroidery. Literally anything was used as a motif: gardens (No. 22*), insects (No. 32*), bullfights (No. 30*), cockfights (No. 3*), boarhunts (No. 42), scenes from mythology (No. 43) and vignettes of the theatre (No. 44*), not to mention chinoiserie conceits (No. 34) and amatory passages bucolic (No. 23*) or unruly (No. 37), rollick around the borders and upon the pocket flaps. Demand for diversity was so great that designs drawn in the factories at Lyons were pricked on uncut waistcoats and sent to China, where with labor even cheaper than that of the Midi they could be satin-stitched and returned for finishing (No. 7). At Lyons, too, waistcoats were woven to order, in colors which denote the somewhat raffish ingenuity of the designers: "burning Opéra", "queasy Spaniard", and even "poisoned ape".

From about 1785 to 1825, Jean François Bony (c. 1754-c.1825) was the prince of Lyons designers. Also a painter of scientifically naturalistic still-life in the Dutch manner, his work set the highest standard of grace and elegance (No. 24*). Embroidery designs were done in pen and ink on paper, without coloring, or with pencil on paper and then tinted with watercolor; others were of Chinese white on translucent brown paper. Most of the designs, probably originating in or around Lyons, seem to have been drawn up for particular patrons, who selected pattern, design and color scheme with a concern for the completed product which makes our selection of ready-made haberdashery a dreary chore. Lace (No. 25*) and printed cottons, when exotic, were employed (No. 16*), and scenes woven into pieces especially sized for waistcoats appeared (No. 23*).

The French Revolution and its subsequent international tumults put an effectual end to the *veste* and *veston*; as aristocratic symbols, as the last fragile, splendid issue of the knightly breastplate they were *de trop* among plebeians. As befitted the new freedom and the new rebellion, *gilets* were shorter (Nos. 50*, 52*), sometimes with large negligent collars revealing swathes of neck-

cloth. Revolutionary motifs were used (No. 49), and neo-classic elements were often printed on rich or coarse materials (Nos. 46*, 48). As if to testify to the new distribution of wealth, three, four or five *gilets* were worn one on top of another, a kind of conspicuous waste made possible only because the male waist was conspicuously corseted. The responsibility for this change of fashion was not due to politics alone. Jacquard's loom, fought bitterly by the very silk weavers it freed, was declared public property in 1806, and figured woven textiles became general. One would think that during the two decades between 1790 and 1810, when society was disrupted as never before, the waistcoat would have become more flamboyant than ever. Yet it did not: new mechanical processes spread simultaneously with popular revolt, and the result, in clothing as in liberty, was indifference. Perhaps the last dim blaze of the waistcoat before it subsided gradually into the vest of current usage was in the court uniforms (No. 53*) of the Napoleonic period. Bonaparte, the first parvenu of Europe, at least recreated for a time the glitter, if not the skill of the eighteenth century. Napoleon was no idler; neither were his associates — but by organizing diplomatic protocol he enforced indices of rank which were repeated in clothing.

Does the uncompromising decline of the waistcoat through the nineteenth century signify a corresponding decline in daring and the wherewithal to express it? Or a decline in leisure, brought about by renewed solidity in the social structure? Certainly the nineteenth century witnessed a deterioration of originality, of conceptual courage. It is the century of stylistic revivals, the era of custom rather than costume. Only during the Second Empire (1851-1870) in France, when a brittle restoration of court life gave rise to pageant and ceremony, do we find color, a little timorous poetry and some invention in masculine dress (Nos. 58, 59, 60, 61, 63, 64*). By and large the nineteenth century in the western world saw the victory of convention, convention in which the male, no longer an ornament but a fixture, became the model of steadfastness, stern persistence, and economic durability. Who but the renegade would wear a playful vest in the presence of Mr. Gladstone or M. Guizot? Victorian morals, that murky mixture of pious bereavement, paternalism and benevolent gloom, can be summed up, so far as men's clothing is concerned, in Carlyle's cautionary dictum, "There is safety in a swallow-tail". The United States was less circumspect. Men liked to express themselves, and the freedom, the fluctuant riches, the uninhibited practices of the frontier (Nos. 87, 88*) paid homage to energy with fancy clothes (Nos. 89, 90, 92, 93*).

But compared to the elated vanity of the eighteenth century, these waistcoats are austere or stingy garments: colors are predominantly dark, and decoration is a little meagre and perfunctory. Covered by the funereal



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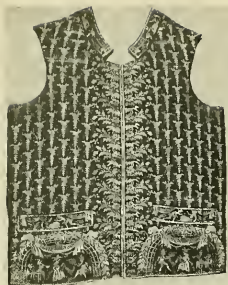
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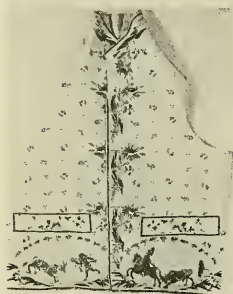
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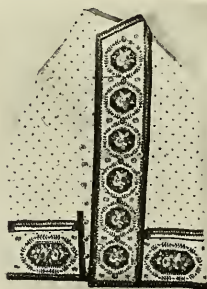
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expanse of a Prince Albert or sack coat, unseen save for a trifle of the collar (for a coat unbuttoned was an infallible sign of the reprobate), the waistcoat languished. Until the present, members of hunt clubs, liveried servants, or an occasional nonesuch of the stamp of Berry Wall or Alexander Woollcott (No. 97*) could still afford or afford to be seen in uncommon waistcoats, but to wear such an article was a sign of servitude or eccentricity, not leisured urbanity.

By the beginning of World War I men's clothing had probably reached its nadir in both comfort and design. Choke collars, stiff hats, shoes with pointed toes, evening dress resilient as armor-plate were thrown off for the equally unyielding buttoned tunics, hard campaign hats and tight puttees of the service. Seldom has mortification of the flesh been carried to such extremes by so many, and with so little purpose. It was natural that the cult of informality, the popularization of sport, the whole casual atmosphere of the 1920's should be reflected in clothing. The vest was almost discarded, and when cloth was rationed shortly before World War II, "casual" clothes became a compulsory fashion. The respite has been grateful yet not without undignified results: informality has verged on sloppiness, and the harrowing sameness of leisure clothes may be seen on any boardwalk. Men are beginning to tire of poinsettia shirts and fluorescent neckties. Something piquant, something in which cut, material and refinement can be shaped without garishness to individual taste is needed. For times of relaxation, Veblen's heavy ridicule might be taken as a watchword: "Our dress, therefore, in order to serve its purpose effectually, should not only be expensive, but it should also make plain to all observers that the wearer is not engaged in any kind of productive labor".

Then too, if we may epitomize our theme, what male can say that this is an era in which his future is assured? If the bullet-proof space-suit is to be the uniform of tomorrow, *dum vivimus, vestiamus*. Be the waist covered with silk (No. 99*), tapestry (No. 103*), needlepoint (No. 106*), rayon satin (No. 108*) or brocade (No. 15*), let it be conspicuous — for its ingenuity, for its air and for its polish.

EVERETT P. LESLEY, JR. and WILLIAM OSMUN

CATALOGUE

(The numbers set in parentheses after the description of the objects refer to the owners of the objects, as shown in the list of Contributors to the Exhibition printed on page 12. An asterisk (*) indicates that the object is illustrated.)

WAISTCOATS

ENGLAND

1. White cotton with India print design. About 1720 (13)
- *2. White fancy silk with overspun conventionalized design; embroidered with gold thread, satin-stitch and couching. About 1720 (11)
- *3. Ivory ribbed silk with polychrome silk embroidery probably of Chinese origin. Second half of the 18th century (9)
4. Blue basket weave silk; floral design *broché* in white, red and green silk. 1760-1775 (11)
5. White silk with polychrome silk embroidery. Part of the coronation vesture of George III. 1761 (14)
6. White satin with polychrome chain-stitch silk floral motif. About 1780 (9)
7. Ivory satin with polychrome satin-stitched silk embroidery; uncut, unmounted. Embroidery probably Chinese. About 1780 (9)
- *8. Plum-colored broadcloth; cross-stitch designs in green, blue, yellow, red and white silk. Early 19th century (11)
9. White wool, woven with floral design in red, blue and white silk; material probably Indian. 1825-1850 (11)
10. Black satin with polychrome wool satin-stitch embroidery. 1840-1860 (2)
11. Black broadcloth, embroidered with black silk satin-stitch and blue silk French knots. About 1850 (11)
12. Hunting-pink wool cloth with brass buttons. Contemporary (1)
13. Black velveteen with white satin piping. 1952 (19)
14. White silk and metal compound satin twill, with gold sprays on white ground. 1952 (19)
- *15. Yellow silk and metal brocade, with design of flowers in red, blue and yellow. 1952 (19)
20. Blue satin with silk embroidery. 1725-1730 (9)
21. Old rose fancy silk with woven floral and arabesque pattern in polychrome silk and tinsel with metallic thread. About 1750 (9)
- *22. Ivory satin with polychrome silk floral embroidery. Second half of the 18th century (5)
- *23. Stone gray ground woven satin; with decoration of pastoral scenes. Second half of the 18th century (9)
- *24. Ivory satin with polychrome silk floral embroidery in the manner of Jean François Bony c.1754-c.1825. Second half of the 18th century (9)
- *25. Alençon lace. Second half of the 18th century (2)
26. White ribbed silk taffeta with red, blue and brown satin-stitch embroidery. Second half of the 18th century (11)
27. White satin with polychrome silk embroidery; uncut, unmounted. About 1760 (9)
28. Dark yellow fancy silk, with chain-stitch embroidery in blue, green, brown and black. 1770-1800 (11)
29. White ribbed silk with polychrome chain-stitch floral embroidery. About 1775 (9)
- *30. Ivory taffeta embroidery with polychrome silk floral design; bull-fighting scene in metallic silver thread, silk and paillettes. 1775-1800 (5)
31. Ivory satin with polychrome silk floral embroidery. 1775-1800 (2)
- *32. White silk taffeta with polychrome silk embroidery. 1775-1800 (9)
33. Ivory satin with polychrome silk embroidery of vintage scenes. About 1780 (9)
34. Off-white satin with polychrome silk embroidery of oriental pastoral scenes. About 1780 (9)
35. Purple satin with polychrome silk chain-stitch embroidery. About 1780 (9)
36. Pale green ribbed silk taffeta with silk and chenille embroidery. About 1780 (9)
37. Woven green silk twill with silver and old rose. About 1780 (9)
38. *Tête-de-nègre* ribbed silk with polychrome chain-stitch embroidery. About 1780 (9)
39. White satin embroidered with polychrome silk, metallic bound thread, paillettes and paste. About 1780 (9)
40. Off-white satin with polychrome floral embroidery of silk and chenille; appliqué panels of ribbed silk. About 1780 (9)
41. Off-white silk twill woven with silver and blue tinsel. 1780-1790 (9)

FRANCE

- *16. Pounced and painted India cotton; shades of blue, red and green with gilded outlines. Early 18th century (11)
- *17. Deep yellow satin with polychrome couching and embroidery. About 1700 (9)
- *18. Light tan fancy silk; all-over pattern brocaded with metallic thread of gold and silver gilt. About 1710 (9)
- *19. Ivory taffeta, printed and painted with an all-over blue trellis pattern and pink roses. 1700-1730 (9)

42. Pale blue satin with polychrome silk embroidery. 1780-1790 (9)
43. *Pourpoint*, white satin embroidered with polychrome silk panels of mythological scenes in long-and-short and satin-stitch; silver lace. Said by tradition to have been worn by the Dauphin, son of Louis XVI. 1781-1789 (11)
- *44. Pale green ribbed silk with polychrome silk embroidery of floral pattern and theatrical scene. 1783 (9)
45. Off-white silk taffeta with polychrome silk embroidery, metallic thread, paillettes and paste. About 1790 (9)
- *46. Pale yellow satin, copper-plate printed with grotesques, arabesques and mythological scenes. About 1790 (9)
47. Woven silk twill of olive green, silver, blue and pink. 1790 (9)
48. *Toile de Jouy* printed with neo-classic motifs in purple ink. 1790-1800 (9)
49. Black wool cloth with polychrome silk embroidery of Revolutionary motifs. About 1792 (9)
- *50. Lemon yellow satin, striped in greens, browns and beige. 1795-1799 (6)
51. White satin with polychrome silk embroidered pattern of small flowers; once the property of John Adams. Late 18th century (4)
- *52. Olive green satin woven with light green, salmon and white. Late 18th or early 19th century (5)
- *53. Purple brocaded velvet embroidered with gold and silver thread and sequins; part of a court costume. 1804-1814 (11)
- *54. White satin with sequin flowers and vertical appliqué stripes in tones of lavender; once the property of Napoleon Bonaparte. 1810-1815 (4)
55. White ribbed silk, embroidered with pink, green and blue silk in satin-stitch and French knots. About 1814 (11)
- *56. Brown stamped velvet with all-over pattern of silhouette portrait heads and the name "Lafayette". About 1830 (11)
57. Royal blue satin with black velvet floral pattern. 1830-1840 (6)
58. Red velvet with all-over design of leaf motifs in blue pile. 1840-1860 (5)
59. Eggshell compound fancy taffeta, brocaded with multicolored garlands of flowers. 1840-1860 (6)
60. Green velvet with embroidery of green, mauve, brown, white and orange chenille. 1840-1860 (2)
61. Dark blue satin with appliqué embroidered sprays of flowers. 1840-1860 (2)
62. Blue satin, embroidered with red and green silk satin-stitch. 1840-1860 (2)
63. Ribbed silk taffeta in red, blue and green plaid. About 1850 (2)
- *64. Plum and beige voided velvet with stripes of floral pattern. 1850-1875 (6)

65. Brocaded satin; gold and silver satin stripes with all-over brocade of flowers, leaves and branches. 1851-1870 (2)
66. Ivory satin with woven scattered flowers in red, pink and white chenille. 1851-1870 (2)

ITALY

67. Knitted jacket for wear underneath armor; silver gilt, yellow silk, and purple silk thread. First half of the 16th century (11)
68. Silk damask; red with ivory pattern of fruit and flowers. Late 17th or early 18th century (2)
- *69. White ribbed silk embroidered with silk twist, gold thread, purl and flat tinsel, and multicolored silk. Early 18th century (11)
70. Ribbed and watered old rose silk with floral scroll embroidery in gold-wrapped silk thread, tinsel and paillettes. About 1750 (9)
- *71. Ciselé voided satin velvet, white ground, red pile. 1765-1775 (11)
72. Cloth of silver with woven pattern of tinsel and metallic thread, interspersed with chenille and silk. About 1770 (9)
73. Green iridescent silk with polychrome silk chain-stitch embroidery. About 1780 (9)
- *74. Cream-colored striped satin embroidered with flowers and bowknots, satin-stitch in metal thread and paillettes. 1785-1805 (11)
75. Red flannel trimmed with cotton galloon in blue, yellow, green, red and black; part of a livery. Early 19th century (11)
76. White cotton velvet printed with green ink. About 1800 (9)
- *77. Ivory satin with decagonal medallions of dark brown; polychrome floral embroidery 1800-1810 (9)

SPAIN AND PORTUGAL

78. Knitted jacket for wear underneath armor; green and gold thread. Late 16th century (11)
79. Cloth of silver woven with white silk, embroidered with two tones of purple silk, silver thread and paillettes. About 1780 (11)
80. Wool compound cloth; red and white stripes, foliage and flowers in green. 1800-1825 (2)
- *81. Dark brown satin with slight iridescence; red weft and brown warp; floral pattern with figures. About 1840 (6)
- *82. Ivory silk grosgrain with alternating stripes of salmon-colored velvet and satin. 1850-1870 (6)

UNITED STATES

83. Cream-colored ribbed silk with polychrome silk floral embroidery. Probably colonial. About 1760 (9)
84. White quilted wool with blue embroidery; probably made from a Persian shawl. Once the property of George Washington. Probably 1796-1799 (12)

85. Light brown compound silk faille with leaf pattern in self-color and black. 1830-1840 (6)
86. Wool Paisley weave with red, brown, gold and blue on black ground. 1835-1855 (6)
87. Wool, cotton and silk compound cloth. Worn by Charles C. P. Arndt when shot and killed by James R. Vineyard. About 1842 (20)
- *88. Buckskin lined with cotton stuff and heavily beaded. About 1850 (8)
89. Velvet plaid in black, white and red. About 1850 (13)
90. Black satin brocaded in red, white and blue peacock feather design. About 1850 (13)
91. Wool Paisley pattern, predominantly red with black Persian cone motif. About 1850 (13)
92. Cut and uncut voided velvet; floral pattern of beige, blue and rust on black ground. About 1850 (6)
- *93. Black velvet with polychrome silk floral embroidery. About 1860 (13)
94. Purple satin with yellow cord embroidery. About 1860 (13)
95. Black ribbed silk brocaded with magenta leaf pattern. About 1860 (13)
96. White silk ground, embroidered with green and brown silk. 1908 (13)
- *97. Linen twill with polychrome wool and silk embroidery in split-stitch, satin-stitch, outline stitch and French knots; designed and made for the late Alexander Woolcott by Mrs. Theodore Roosevelt. 1939 (15)
98. Silk twill with red, navy blue and yellow stripes. 1952 (1)
- *99. Silk twill in Paisley pattern; black, red, green and yellow on blue ground. 1952 (3)
100. Ribbed silk with black and green stripes. 1952 (3)
101. Silk twill of Paisley pattern; black, green, yellow and blue on red ground. 1952 (3)
102. Ribbed silk with yellow, red and green stripes. 1952 (3)
- *103. Tapestry weave of white, green and yellow floral pattern. 1952 (7)
104. Compound silk with pattern of dragons, clouds and arabesques. 1952 (7)
105. Tan wool needlepoint ground with designs in colors. Contemporary (10)
- *106. Tan wool needlepoint ground covered with polychrome sporting motifs; by Mrs. Bettina Belmont Ward. Contemporary (17)
107. Needlepoint cummerbund; dark blue ground with polychrome figures of foxes and hounds; by Mrs. Bettina Belmont Ward. Contemporary (17)
- *108. Compound rayon satin twill; blue ground with all-over pattern of red and white. 1952 (18)

UNKNOWN PROVENANCE

109. Ribbed silk with dark and light brown stripes, blue and white silk embroidery. 1795-1805 (6)
- *110. Fancy salmon-colored silk with brown cut velvet overlay. About 1800 (9)
111. Compound silk; coral warp and alternating weft of blue, purple, green, yellow and white. Early 19th century (6)
112. White satin with polychrome silk embroidery. Early 19th century (6)
113. Fancy silk with green and wine stripes and small abstract all-over pattern. 1820-1830 (6)
114. Voided black velvet with wine satin ground; all-over acorn and leaf pattern. 1830-1840 (6)
115. Black compound satin woven with floral pattern in blue, brown and white. 1830-1840 (6)
116. Pale blue satin with quilted vermicelli design. 1840-1860 (2)
117. Silver gray satin with all-over woven floral pattern in green, violet and pink. 1850-1860 (6)

SAMPLES AND FRAGMENTS

118. Salesman's sample; ivory satin with polychrome silk embroidery. France, late 18th century (9)
119. Three salesman's samples; satin with polychrome silk embroidery. France, late 18th century (9)
120. Eighteen salesman's samples in various fabrics and types of embroidery. France, first half of the 19th century (5)
121. Two fragments made for the bottom of a waistcoat; woven polychrome silk. France, late 18th century (9)
122. Two fragments of a waistcoat; polychrome silk embroidery and colored prints on silk. France or England, late 18th century (9)

EMBROIDERY DESIGNS AND ILLUSTRATIONS

Designs for embroidered waistcoats; pen and ink, pencil, watercolor and Chinese white on white or translucent brown paper. France, 1775-1800 (5)
Four facsimiles of etchings from *Galerie des Modes et Costumes français dessinés d'après Nature, 1778-1787*, Paris, no date. (5)
Layout and designs for contemporary waistcoats (16)

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